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ABSTRACT

A milestone in the broadening humanities curriculum and invclvement with Faulkner scholarship at the United States Military Academy at West Point was William Faulkner's visit to the Academy in April 1962. The West Point Faulkner Collection holds a complete set of first editions of the author's bocks, a major gathering of secondary and association materials, and several concordances which have been completed as part cf a full-scale Faulkner Concordance project. A selective listing of the collection is included. (Author/JAB)

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THE WILLIAM FAULKNER COLLECTION AT WEST POINT
AND
THE FAULKNER CONCORDANCES

United States Military Academy Library
Occasional Papers Number Two

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Edited with an introduction by
Colonel Jack L. Capps
Professor, Department of English
USMA

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William Faulkner in California 1944.
Watercolor by Stephen Longstreet,
West Point, *The Faulkner Collection.*

WILLIAM FAULKNER AND WEST POINT

Jack L. Capps

I

In the years following William Faulkner's brief visit to West Point, the United States Military Academy has found itself deeply involved, sometimes to its own astonishment, in Faulkner scholarship. As a career-oriented undergraduate institution, the Academy has only limited need for extensive research collections of literary materials; nonetheless, the Academy's requirement for cadets to experience research in depth as an orientation for later advanced study makes specialized collections in various disciplines an academic necessity. Thus, in the literary field, a felicitous combination of pedagogical requirements, personal concern, and institutional benefactions related to the Faulkner Collection answered one of the Academy's needs. Those cadets who choose to concentrate their elective study in literature are, of course, not required to focus their interest and enthusiasm on Faulkner, but their association with a collection of this magnitude and the Faulkner research in progress exposes them directly to the problems, obligations, and rewards of literary scholarship.

The West Point Faulkner Collection now holds a complete set of first editions of Faulkner's books; the Faulkner Room in the Academy library offers immediate access to a major gathering of secondary and association materials, and the developing Faulkner concordances present new opportunities for both literary scholars and lexicographers.

II

William Faulkner's visit to West Point in April 1962 was a milestone in the broadening humanities curriculum at the Military Academy. His visit focused attention on an aspect of the Academy's curriculum which, though never slighted, had long been taken for granted. For the author himself, it proved to be a congenial meeting, his last major public appearance[1] and one that has come to be recognized as a reprise resounding with the wit and wisdom of his literary genius.

Arrangements for the trip to West Point began in the fall of 1961, when Brigadier General Joseph L. Fant, III, then a major of Artillery and an Assistant Professor of English, took it upon himself to interest Faulkner in coming to the Academy to speak to students enrolled in his course in American Thought and Literature. Major Fant, himself a native Mississippian, turned for assistance to his Academy classmate, Paul Summers, a Charlottesville attorney and Faulkner's son-in-law. In the correspondence that ensued it became apparent that Faulkner was interested in making more than a perfunctory appearance. His awareness of the Academy and its traditions

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[1]Before his death on 6 July 1962, Faulkner read from his works at the University of Virginia and travelled to New York on May 24 to receive the Gold Medal of the National Institute of Arts and Letters.

long antedated his daughter's marriage to a member of the Class of 1951. In a seldom read narrative of the 1930's he wrote:

> You hear of these old desert rats getting cracked in the head. But did you ever hear of a soldier getting that way? Even a West Pointer, a fellow out of the cities, that never was out of hollering distance of a hundred people before in his life, let him be out on a scout by himself for six months, even. Because that West Pointer, he's got Uncle Sam right there to talk to whenever he feels like talking . . . like what Saint Peter and the Holy Church of Rome used to mean to them old priests, when them Spanish Bishops would come riding across the mesa on a mule.[2]

The trace of this idealistic sentiment was no doubt a contributing factor in Faulkner's decision to accept from among many invitations the one coming from West Point. He showed a lively concern regarding the details of the proposed trip, mentioning that he "would like to stay to see a parade or guard mount" and specifying that with the cadet audience he did not "want any censorship of the questions whatsoever." At the end of the letter from which these details were taken, Mr. Summers could add, "All of us are looking forward very much to coming and I must admit that I am very pleased that Pappy has agreed to do this because West Point is only the second University, among the countless ones that have asked him, where he has agreed to such an undertaking."[3] Thus, through the good offices of his son-in-law and Major Fant, William Faulkner accepted the official invitation of the Superintendent, Major General William C. Westmoreland. His reply was characteristically modest as he suggested to his host, "I hope Mr. Summers explained that I am not a finished lecturer but more rather a conversationalist, better at question-and-answer sessions than as a speaker."[4] His remarks set the tone for the West Point sojourn that was to follow two months later.

The compatability of Faulkner and the West Point milieu was immediately apparent. On April 19, he flew in the Superintendent's plane with Mrs. Faulkner and Mr. and Mrs. Summers from Charlottesville to Stewart Air Force Base near Newburgh, New York, and the precise and deferential treatment he received from his arrival until his reading that same evening no doubt revived some of his infatuation with romantic military images of the World War I era. That early infatuation had long since matured into but one more factor contributing to his succeeding portrayals of "the human heart in conflict with itself." But the initially imposing aspects of the military atmosphere settled comfortably into the background as the afternoon progressed; and after dinner at the Superintendent's quarters, Mr. Faulkner was ushered to

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[2]Idyll in the Desert, Random House, New York, 1931.

[3]Letter to Major Fant, 30 January 1962. Mr. Faulkner had, in fact, appeared earlier at the University of Mississippi, Princeton, and the University of Virginia.

[4]10 February 1962.

Thayer Hall to be introduced to his cadet audience. Formally dressed and epitomizing the impeccable bearing of the traditional Southern gentleman, he emanated a presence which complemented the directness and decorous informality of his auditors. He read with some variations the horse race scene from The Reivers, and in his soft-voiced enthusiasm he was occasionally transported beyond his audience by what he termed "one of the funniest horseraces I ever heard of." The questions that followed the reading were as pointed and uncensored as he had wished, leading him to remark to the correspondent of the New York Times at a press conference late that evening that he had been "pleasantly astounded" by the literary curiosity and understanding of the cadets. The lively exchange continued the following day, when Faulkner sat with student seminars, chatted informally with cadets and their instructors, and took lunch in the Cadet Mess. The entire visit was carefully recorded and later set down in Faulkner at West Point,[5] a thin volume containing transcripts of Faulkner's variant readings from The Reivers and his dialogues both with cadets and with other questioners who met him during his stay.

When Faulkner at West Point appeared in the summer of 1964, Mrs. Faulkner and Mrs. Summers assigned the royalties from the book to the Military Academy to be used to establish a memorial to William Faulkner, commemorating his remarkable two-day visit. A number of proposals were entertained, but the most appropriate seemed to be those directly related to the new Academy Library, which opened later in that year. The Academy settled upon the designation of a William Faulkner Room where a collection of Faulkner's works and related materials would be readily accessible, and on April 20, 1965, the third anniversary of the visit, the room was dedicated.[6] Facsimiles of Faulkner's outline of A Fable, written on the study wall at Rowan Oak, hang on the wall, as do letters and pictures related to the West Point trip. The umbrella that Faulkner carried and the black bowler that he wore are there as well, along with his autographed copy of D.S. Freeman's Lee's Lieutenants. Since the dedication of the Faulkner Room, West Point's Faulkner Collection has come to include a complete set of first editions and a broad collection of both primary and secondary material. The building of this collection has coincided with deepening concern at West Point with the humanities, and with literature in particular. Cadets electing a program in language and literature have found their study measurably improved by the appearance at West Point of stimulating authors, critics and scholars, whose frequency of appearance was increased by William Faulkner's lead. At the formal opening of the Academy Library in November 1964, Cyrus R. Vance, the Deputy Secretary of Defense, enjoined the faculty and the staff to continue to build West Point with the objective of making it the undisputed Athens of the military profession. The brief presence of William Faulkner at West Point has proved a continuing contribution to that end.

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[5]Edited by Joseph L. Fant, III and Robert Ashley, New York: Random House, 1964; Vintage Books (V485), New York: Random House, 1969; (in Dutch) Utrecht: A.W. Bruna & Zoon [1965].

[6]The full text of Professor Blotner's address at the dedication is reprinted in "West Point's William Faulkner Room," GaR, II (Spring, 1969), 3-8.

III

As they have for the past two decades, Faulkner's works continue to appear regularly at West Point in standard and elective study, evoking perennial challenge and enthusiastic response among undergraduate cadets. While scholarship continues at West Point in connection with the utilization and expansion of the Faulkner collection, the major research effort began in the fall of 1965 with the initial discussion of a concordance of the complete works. In November of that year, Mr. Albert Erskine, Vice-President of Random House and long one of Faulkner's editors, met with three associates of the Academy's English Department, Brigadier General (Ret.) Russell K. Alspach, Colonel E.V. Sutherland, and myself, to explore the feasibility of such a project. Taking full cognizance of the magnitude of the task, the textual problems certain to be encountered, and a complete lack of funds, the group determined nonetheless to proceed. Upon the recommendation of Mr. Erskine, the 3d edition (1964) of THE HAMLET was chosen as the basis for a pilot concordance. I undertook the marking of the text of the novel in sensible phrases that fell within the limits of the 72-space computer cards, and by early winter key-punching and the development of suitable computer programs had begun. Officers of the English faculty volunteered their time to advise in the adaptation of existing programs and to proofread and correct text prepared for input to the computer.[7] In late January 1966 the Academic Computer Center produced a concordance of the first twenty-three pages of The Hamlet. This initial effort provided basic reference data for the project, suggesting, among other more directly related things, the usefulness of the concordance in establishing standard editions which the final version of the concordance would itself require. The full concordance of THE HAMLET comprising some 72,000 line entries was run in early 1967, and the processes of correction and program refinement continued.

The period from 1968 to 1970 was a time for discussing the feasibility of a full-scale Faulkner Concordance project with scholars of English and American literature, and for confirming administrative and legal agreements between the Faulkner family, Random House, and the United States Military Academy. Professor Robert Moore, who joined the English faculty at West Point during this period, and I consulted extensively with Professor Stephen M. Parrish, General Editor of the Cornell Concordance Series; with Professor James Meriwether of the University of South Carolina, a Faulkner scholar and a member of the Executive Committee of the Center for Editions of American Authors; Professor Frederic G. Cassidy, the Director of the Dictionary of American Regional English at the University of Wisconsin, and Professor Walter Rideout, also of Wisconsin and a member of the Executive Council of the Modern Language Association. The encouraging results of these discussions led to the Organizational Committee for the Faulkner Concordance, which met formally at the 1970 convention of the MLA in New York. Members of the Organizational Committee included Professors Meriwether, Parrish, Rideout and Moore, and Professors Joseph Blotner of the University of Michigan and Michael Millgate of

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[7] In particular, Lieutenant Colonels John Bart, Samuel Focer, Michael Mahler, and Paul Child.

the University of Toronto. At this meeting, after agreeing to proceed with a full-scale concordance project, the committee formed a general advisory board to guide all phases of the concordance activity. Second, the group established a basic organizational structure for the project. Having initiated the project, I agreed to serve as Chairman of the Advisory Board at the suggestion of the Organizational Committee, with Professor Meriwether as the Textual Editor and Professor Moore as the Executive Secretary.

A concordance of Faulkner's poetry was completed in 1971 and copies of that and the concordance of The Hamlet were placed at selected libraries in the United States, England, and Canada, where they are available on a non-circulating basis to students and researchers.[8] The machine-readable transcription of the exact text of As I Lay Dying (1964 edition) was completed and the first printout of the concordance run in August 1974, with distribution to concordance locations scheduled for the early fall. Although these interim concordances are printed entirely in capital letters with certain anomalies of punctuation and will be superseded by versions reflecting exact text, they have been uniformly well received and have already proved their usefulness.

[8]The locations of Faulkner Concordances are listed inside the back cover of this pamphlet. Professor Moore discusses the utilization of the concordances on pp. 10-13.

THE FAULKNER CONCORDANCE AND SOME IMPLICATIONS FOR TEXTUAL AND LINGUISTIC STUDIES*

Robert H. Moore

I

In remarks at the Ben Jonson Conference in Toronto in October 1972, Trevor H. Howard-Hill set forth in a commendably succinct fashion the primary options offered a concordance editor. In his "Towards a Jonson Concordance: A Discussion of Texts and Problems," Professor Howard-Hill noted that an editor "may select as his base text (a) a text which is definitive in the terms used by Professor Bowers, or (b) an edited text, like the Herford and Simpson Ben Jonson, which is accorded a high status by scholars, or he may concord (c) those textual materials, or a substantial part of them, which an editor would use for the establishment of a definitive text. The Ingram-Swaim Milton concordance is a good example of such a concordance. Or (d) he may edit the text himself."[1]

In its present state of development, the Faulkner Concordance project anticipates employing a combination of these latter two options. This combination is made practicable by the work of James B. Meriwether and his graduate students at the University of South Carolina. Professor Meriwether's "A Proposal for a CEAA Edition of William Faulkner" develops in considerable detail the concept of preparing and publishing "the apparatus for definitive texts of at least some of Faulkner's books."[2] Professor Meriwether has demonstrated in a series of essays and papers over the last decade that we "do not have a

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*I wish to acknowledge the assistance of the General Research Board of the University of Maryland for a summer 1972 grant in support of my work as Executive Secretary of the Faulkner Concordance Project. This discussion was originally prepared in late 1972, but postponement of the pamphlet's publication has permitted inclusion of recent project developments. I am grateful to James B. Meriwether and R. L. Widmann for their reading of the original essay draft.

[1]The reference is to Fredson Bowers' statement in Dewey Newsletter, 1 (1967), a portion of which Professor Howard-Hill quotes in his paper. For a more complete statement of definitive texts, see Statement of Editorial Principles and Procedures: A Working Manual for Editing Nineteenth Century American Texts, rev. ed., (New York: MLA, 1972). Barry J. Gaines, a participant in the conference, provided a copy of Professor Howard-Hill's remarks which were subsequently published in a revised and shortened version in Research Opportunities in Renaissance Drama, ed. David M. Bergeron (University of New Orleans, 1974), 17-32.

[2]Editing Twentieth Century Texts, ed. Francess G. Halpenny (Toronto: Univ. of Toronto Press, 1972), 12-27. Professor Meriwether's remarks were originally made in November 1969 at the annual Toronto conference on problems and opportunities in the editing of texts.

satisfactory text" of Faulkner's work. He summed up this situation by observing:

> Many of his books were ineptly copy-edited; some were rigidly house-styled; some were bowdlerized; and one novel, Sartoris, was severely mauled in the process of being cut down by an editor to what was deemed an acceptable length. For much of his career Faulkner had little power to insist that his publishers carry out his intentions, and for most of it he seems to have been at best an indifferent proofreader of his own work.
>
> Clearly, then, we need an edition of Faulkner more worthy of his literary importance. And such an edition is possible, for the major documents upon which it must be based, Faulkner's own manuscripts and typescripts, have in most cases survived, though there are some important gaps.[3]

Fortunately for students of American literature, William Faulkner's daughter and literary executrix, Mrs. Jill Faulkner Summers, has given Professor Meriwether and his co-workers at South Carolina permission to quote from unpublished portions of Faulkner's manuscripts and typescripts. Mrs. Summers' farsighted generosity enables the concordance project to take advantage of a proposal, first made in 1969, that the Center for Editions of American Authors consider the concept of a CEAA approved textual apparatus for Faulkner's work. In outlining this proposal, Professor Meriwether said:

> . . . I propose to prepare and publish the apparatus for definitive texts of at least some of Faulkner's books, keyed to the already existing commercial texts by the usual page-line references. The careful critic or student would continue to use the best available printed text--the original American editions, most of which are still available, either from Random House or in Modern Library or Vintage reissues. But, knowing the imperfections of this text, the careful student or critic would check it against the list of corrections and emendations in the published apparatus for the book, which would be available in some learned journal. Before publishing an article or writing a term-paper, he would check his quotations against the apparatus; better yet, he would use the apparatus as a sort of edit-it-yourself kit, going through his book text and correcting it by hand.
>
> * * * * *
>
> There is no reason why the textual research for . . . an 'edition' of Faulkner's novels could not be done now. All published texts, and surviving manuscript, typescript, and proof versions could be collated, variants recorded, supporting evidence studied, the text established, and the apparatus

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[3] Ibid., 13-14.

published. Ideally the task would be done one book at a time, and over a period of years, so that the research for each novel would have a maximum value for those that followed. And if in the meantime further evidence turned up which affected an already 'edited' text--a manuscript that had been presumed lost, some editorial correspondence--it would be a relatively simple and inexpensive process to publish a supplement to the existing apparatus, or even to bring out a new edition of it. Ultimately all the apparatus could be brought out together; a rough calculation indicates that the apparatus for all Faulkner's novels except Sartoris could be published in two or three volumes.[4]

This proposal was approved in principle by the CEAA Executive Committee in 1970. They agreed that a second CEAA seal might be awarded for such a textual apparatus as Professor Meriwether proposed, with the wording "An Approved Textual Apparatus" instead of "An Approved Text." The decision provides the Faulkner Concordance with the basis for producing interim concordances which refer to edited texts of high scholarly standing.[5] In the fall of 1972 Mrs. Summers also gave permission to incorporate unpublished manuscript and typescript variants in our concordances.[6] Consequently, these interim concordances will not only be uniquely helpful in providing Faulkner scholars with primary material previously unavailable; but, such concordances will be valuable aids in preparing subsequent apparatuses.

II

The developments described above are not reflected in the first two concordances, those to The Hamlet and to Faulkner's collected poetry. Both of these experimental concordances were prepared on magnetic tape at West Point. On the recommendation of Albert Erskine, The Hamlet concordance was based on the first printing of the 3rd American edition of The Hamlet (New York: Random House, Inc., 1964). All three volumes of this concordance contain the following prefatory note:

This is a pilot concordance, which in this experimental state is printed completely in capital letters with all

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[4]Ibid., 21-22.

[5]Ibid., 27. On 12 November 1971 I appeared before the CEAA Executive Committee in Columbia, South Carolina at the invitation of their Director, Matthew J. Bruccoli, to discuss the work of the Faulkner Concordance. While the CEAA is not directly involved in concordance-making activity, it is interested in computer-produced concordances as tools in the preparation of definitive texts. For an instructive discussion of the possible role of computers in textual scholarship, see T.H. Howard-Hill's "A Practical Scheme for Editing Critical Texts with the Aid of a Computer" in Proof, 3, ed. Joseph Katz (Columbia: Univ. of South Carolina Press, 1973), 335-56.

[6]The Faulkner Concordance Newsletter, No. 1 (December 1972), 3.

end punctuation shown as periods and all internal punctuation shown as commas. All quotations are indicated by double quotation marks. The keypunching and programming were accomplished by many hands over a period of four years and contain a number of minor typographical and technical errors that will have been corrected before a final version of the concordance appears.

A further matter not covered in this note was the experimental practice of dropping certain noise words (listed in the front matter as "Words Omitted From Concordance") when they appeared at the beginning or the end of a concordance entry and when their omission would accommodate an entry too long for the space available. This practice has been discontinued.

The concordance to Faulkner's collected poetry is based on The Marble Faun and A Green Bough (New York: Random House, Inc., 1965), which photographically reproduces the first editions of 1924 and 1933 respectively, and the poetry in Carvel Collins' edition, William Faulkner: Early Prose and Poetry (Boston: Little Brown and Co., 1962).

In the summer of 1974 the third concordance, As I Lay Dying, was also published on computer printout sheets for distribution to our eleven locations. This concordance is based on the 1964 Random House edition which reflects the corrections Professor Meriwether made in his collation of the first edition (published in 1930) and Faulkner's original manuscript and typescript. I marked the text for concording in the fall of 1972; this activity consisted of marking the text into sense-units (varying from a phrase to a short sentence in length). Subsequent work on the concordance at the University of South Carolina and at West Point was supported by grants from the Department of English at the University of Maryland and from the University's General Research Board.[7] As was the case with the first two concordances, the As I Lay Dying concordance is printed completely in capital letters because of equipment limitations at West Point's Academic Computer Center. The machine-readable text of As I Lay Dying, nonetheless, does differentiate between upper and lower case letters; and, when computer modifications presently underway are completed, printouts will reproduce the text exactly. One of the major advantages in retaining the input for concordances on magnetic tape, while printing a limited number for distribution, is that the data are not irrevocably committed to the printed page. Consequently, editorial changes can be made and variants added as relevant textual material becomes available.[8]

During the 1974-75 academic year, concordance work at both West Point and South Carolina should be greatly assisted by recently

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[7]The Faulkner Concordance Newsletter, No. 2 (November 1973), 2 and 6.

[8]The advantages of the particular procedures we are following are noted by Sibyl C. Jacobson and Todd K. Bender in "Computer Assisted Editorial Work on Conrad," Conradiana, 5, No. 3 (1973), 42.

acquired financial support.[9] At West Point activity is well underway in transcribing the 1955 Modern Library edition of Go Down, Moses into machine-readable text. This edition was printed from the plates of the 1942 first edition. Current plans call for work to begin on a concordance to The Sound and the Fury in 1975; and, at South Carolina the work has begun on Light in August. The next concordances to be undertaken will be Absalom, Absalom!, Sanctuary and Requiem for a Nun.

III

In the early stages of the project, major users of the concordances appear to be lexicographers, particularly those at The Dictionary of American Regional English (DARE) in Madison, Wisconsin.[10] Frederic G. Cassidy, the Director of DARE, emphasized the "distinct advantage" of having The Hamlet "in concorded form." He pointed out that the "traditional way to collect vocabulary items from literary sources is to read the book and take out what seem to be good examples of word usage. But the reader is constantly tempted to pay attention to the story and miss the individual word. Further, seeing one instance of a word used, he does not know whether it will be used again, or if used again, which instance will be more revealing--more worth quoting" for a lexicographer. But, as Professor Cassidy noted, "By choosing instances from a concordance, [one can] avoid these difficulties." There is no story sequence to distract him, and all uses of the same word are listed together, so that he is able to choose the best or most quote-worthy instances and know that none has been overlooked."[11]

An instructive illustration of Professor Cassidy's remarks was provided by a representative sampling, which he identified as "all apparently regionalisms," drawn from DARE's use of the concordance to The Hamlet. He cited:

> good as an adverb: HAM 251 - Hell fire, you hadn't hardly got started good chuckling

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[9]The Faulkner Concordance Newsletter, No. 3 (May 1974), 1.

[10]The shared interests of DARE and the Faulkner Concordance were reflected in papers read before the South Atlantic Modern Language Association in November 1971. For abstracts, see Frederic G. Cassidy's "What's New about DARE?" and RHM's "The Faulkner Concordance" in South Atlantic Bulletin, 37 (January 1972), 60-62.

[11]Frederic G. Cassidy to RHM, 30 June 1972. Professor Cassidy suggested another advantage of the concordances when he observed that "as a simple matter of input to files the concordance format makes typing or card-punching much easier. Further, if a large volume of material were to be taken out of the concordance, a program would be written tagging the desired items so that they could be selected and printed out by the computer, or put on magnetic tape for further processing."

grammar-grade as adjective: HAM 100 - that was obviously a grammar-grade book-satchel

ha as a threatening exclamation: HAM 340 - "What we going to do" Bookwright said. "Ha," Armstid said, "Ha."

hah as an interjection: HAM 070 - "Hah," Bookwright said again, harsh and sudden.

hah as an interrogative interjection: HAM 077 - "So you got well, hah," he said.

hammer-headed: HAM 111 - the wiry strong hammer-headed horse in Varner's lot

hay-burning: HAM 272 - "Hup, you broom-tailed hay-burning sidewinders,"

head-holding-up as a phrasal noun: HAM 143 - "If this family needs any head-holding-up done, I'll tend to it myself."

helling as a verb (participle): HAM 319 - and come helling back up that lane like a scared hen-hawk.

herald-cock: (unidentified) HAM 181 - Far below, the gauzy hemisphere treads with herald-cock,[12]

Another lexicographer who has been particularly receptive to the Faulkner concordances is Robert W. Burchfield, Editor of the Oxford English Dictionary Supplement. "Faulkner concordances will join the others (Eugene O'Neill, Dylan Thomas, and others) in our reference library," Mr. Burchfield noted. Even though Faulkner's works "have already been read against the O.E.D. by one of our readers," Mr. Burchfield observed that "such readers cannot know in advance what items are to be included in the Supplement and therefore the products of their reading, though invaluable, fall short of completeness. This is where the concordances come in. It is part of the routine procedure of our editorial staff to consult the concordances for each group of works that are drafted." And, he added, "Time will tell how well Faulkner was read by our reader, and how useful the concordances are as an aid to our drafters. In practice I am expecting to find more Faulkneriana in the Supplement because of the existence of the concordances than otherwise would have been the case--and this is surely a good thing. But it will be some time before we know which words have made their way into Volume II of the Supplement from the concordances."[13]

The concordances have not been available long enough for the appearance of concordance based critical articles; but, as Professor Cassidy's examples of regionalisms suggest such studies will be an inevitable outgrowth of textual material, which can be surprisingly

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[12]Frederic G. Cassidy to RHM, 18 August 1972. The page references are to the 3rd American edition of The Hamlet (1964).

[13]Robert W. Burchfield to RHM, 31 July 1972.

resonant. And, as teachers and students of literature gradually overcome their skepticism about the use of computers in literary research, there will be an increased appreciation of how computer sciences can further literary studies.[14] The concordance to The Hamlet, for example, enables a reader to examine quickly Faulkner's intricate orchestration of patterns of man-animal and animal-man analogies in his development of character and theme in The Hamlet. With the assistance of the concordance one can efficiently determine exactly where and how often such analogies appear, and this information permits a systematic examination of how their use affects character portrayal and thematic development.[15]

IV

Aside from the preparation of concordances to Faulkner novels, there are three other areas which members of the Advisory Board have suggested as possibilities for future work. One possibility is a concordance to Faulkner's non-fiction prose and another is a concordance to Faulkner's remarks in his interviews. A third area of concentration might involve a concordance to representative Faulkner short stories, including some unpublished stories which have survived in manuscript or typescript. There are Faulkner stories, both published and unpublished, which form very close links with a number of his novels; and, these stories were frequently revised to become novels or parts of novels.

Some of the more important bibliographical and textual problems in Faulkner's short fiction have been suggested in Meriwether's "The Short Fiction of William Faulkner: A Bibliography" in which he lists "all textually significant forms" of Faulkner's "works of fiction shorter than full-length novels." A short story concordance might deal with as many as 15 Faulkner stories and the stories could be selected to provide experience in the entire range of problems which are likely to be encountered in concording all of the stories. Early, middle, and late period stories might be included; stories that appear in only one text (published); stories that appear in only one text (typescript or manuscript); stories that were revised to become part of novels; and stories that exist in two quite different versions as stories.[16]

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[14]For instructive discussions of the use of computers in humanistic studies, see The Computer in Literary and Linguistic Research, ed. R.A. Wisbey (Cambridge: Cambridge Univ. Press, 1971) and Stephen M. Parrish, "Computers and the Muse of Literature," The World of the Computer, ed. John Diebold (New York: Random House, 1973).

[15]I briefly discussed these patterns in "The Pilot Concordance to The Hamlet: Potential Uses and Misuses" at the Faulkner Concordance Organizational Meeting during the 1970 MLA.

[16]Meriwether's bibliography is in Proof, 1, ed. Joseph Katz (Columbia: Univ. of South Carolina Press, 1971), 293-329. See also Mississippi Quarterly, 26 (Summer 1973) which is devoted to discussions of Faulkner's manuscripts and typescripts, his unpublished and uncollected work.

The Faulkner Concordance project has been since its inception an experimental project, and it would be premature to suggest that a short story concordance or one of the other possibilities just cited will be realized within the next few years. Such variables as advances in computer technology and programing, financial support, the cooperation of associated scholars and institutions will profoundly affect the work. It remains to be seen whether or not the project will in time bear out the judgment of a recent reviewer for the Journal of Modern Literature who described our endeavors as "one of the most ambitious collaborative efforts in literary scholarship of the modern period." What we do know at this juncture is that we will continue to produce interim concordances to Faulkner's work and that such efforts promise a keener understanding of Faulkner's art.

William Faulkner riding, California 1944.
Watercolor by Stephen Longstreet.
West Point, *The Faulkner Collection*

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[17]Journal of Modern Literature, 3, No. 3 (February 1974), 599-600.

AUTHORS AND EDITORS:
WILLIAM FAULKNER AT RANDOM HOUSE

Albert Erskine

My assignment, as I understand it, is to try to say something about the lack of agreement between textual scholars and publishing-house editors about the way a writer's typescript should be turned into a printed book for the reading public. Since my own experience in this disagreement (conflict, quarrel) has been in connection with several Faulkner texts and primarily with one textual scholar, James B. Meriwether, I shall confine myself to what I observed and learned (or thought I learned) during the years that we tried to work together, with varying degrees of success. Since certain more urgent pressures have prevented me from even starting these remarks before they were already overdue, I am going to simplify my time problem by borrowing from myself and quoting freely, with small revisions, from a memorandum I composed and sent to Mr. Meriwether about ten years ago, in which I tried to explain my reasons for differing with him about certain problems that arose in producing the third edition of The Hamlet. Since I feel pretty much the same way now about what I shall quote as I did then, I can save some much-needed time by not rewriting and paraphrasing.

In fact, the availability of time seems to be a problem different for textual scholars--who apparently can work at a project for months or even years--from what it is to "commercial" (this term seems often to be pejorative rather than merely descriptive) editors, who work with sales managers, cost-accountants and production schedulers breathing down their necks. As I put it in the memorandum:

> . . . one of the chief difficulties in the printing and publishing business is its dependance on fallible human beings in the production of the product which it sells, and at the same time its need to make enough money to pay all of them in spite of the mistakes that all of them--author, editor, copy-editor, compositor, make-up man, proof-reader, etc.--make. Even when we have the good luck to have the voluntary service of an expert with a modest budget for graduate-student help for collation and proof-reading, error still dogs our steps.
>
> If we could just hire more and better editors and proof-readers, and copy-holders for the proof readers, and more experts, and go over each job more and more times, we'd certainly be able to reduce the incidence of error.

In this connection, I found it heartening to read recently Mr. Meriwether's article "A Proposal for a CEAA Edition of William Faulkner," in which he seems to be more aware of these and other problems than I found him some years ago, and more moderate in his demands. Perhaps the gap under discussion is narrowing.

I also stated in the memorandum four guidelines (or beliefs, principles) I'd tried to follow in the third edition of The Hamlet, which were more or less as follows:

1. A typescript is not necessarily more authoritative than the book made from it and is sometimes less so. Where the book varies from the typescript through simple undetected error of transcription, or through an obviously faulty editorial decision, the typescript reading ought to be restored. But I don't concede for a moment that a typescript is sacrosanct or even that it always represents the author's intention, "original" or otherwise--especially in the absence of the corrected galleys. And since I know that copy-editing procedures, when done with reasonable intelligence, were not something that this author merely tolerated, but were what he expected and was grateful for, I believe that such changes have become a part of his intention.

2. Editorial work in preparing a typescript for the printer is not just a publishing prerogative; it is a publishing duty, and in most cases is expected or even demanded by writers. An editor is frequently a kind of assistant to the author, expediting the author's work by doing things for him that he'd otherwise have to take the time to do himself, and serving sometimes as a kind of test audience whose opinions the author listens to with various degrees of interest and respect. The editorial function is often overrated, both by its enemies and by editors themselves; but it does have at times a certain value and validity.

3. Though he was one of the most remarkable and most creative men the world has known, William Faulkner was not, and did not, I am sure, regard himself, as an expert in linguistics. He was a fair typist, but did make errors. He had and used an incredibly large vocabulary, but there were some words he misspelled from time to time and some that he misspelled all the time; I believe he wanted them spelled correctly in his books and that he expected others to make it unnecessary for him to stop and look words up (though I feel pretty sure he did this too, when he felt like it). He made up words from time to time, and sometimes liked to use an archaic form that appealed to him; I believe he sometimes coined a word without being fully aware he was doing so, but I am not sure.

4. I feel that it is necessary to accept the fact that the first and second editions [of The Hamlet] are historical facts, just as the typescript is. I do not know the extent to which the author participated in the final preparation of the typescript for the first edition, but from the Random House files the following is clear: that he planned to come to New York to go over the typescript and probably did; that he subsequently sent in some more corrections (not yet found, but these could have been added to the typescript and not have been in his handwriting); that he read half (roughly) of the galleys "word for word," answering queries on the rest, and approved of what he had read.

What in essence I am trying to do is to avoid changing either printed version unless I see a compelling reason for doing so--to preserve what continuity there is apart from the perpetuation of error.

I haven't had time to keep in very close touch in recent years with the activities of the textual scholars, but I am fairly confident these guidelines are as unacceptable to them as they were at the time I wrote them. I am not yet ready, however, to give them up. I do not know how my colleagues in the publishing business feel about these matters; for many of them the questions have never had to be dealt with.

Perhaps it would be useful for me to set down what I think the textual scholars would like to have me (us) do when faced with the problem of producing a new or corrected version of a Faulkner novel--or whatever. If I am wrong in these impressions, I shall be happy to be corrected, because I'd be really glad to know that they are false impressions.

First, they prescribe that where the printed book is at variance with the typescript reading, we must follow the typescript (or in some instances the manuscript which preceded the typescript). This should be done even if the author's corrected galleys have been lost, and even if the ribbon (setting) copy has been lost and what we are looking at is only a carbon of the typescript (which is the case with The Sound and the Fury). In other words, the possibility that the author might have made, in the setting copy or in the galleys, the changes from the typescript that appear in the printed book should be regarded with skepticism because not provable, and the typescript, carbon or original, is the only evidence we have of what is called the author's "original intention." Therefore, follow the typescript, even if taste and judgment (which are subjective and fallible) suggest otherwise. It is a temptingly simple and safe method, and even if the results turn out to be inferior, it is not the chooser's fault; he is only following the rules.

Second, be suspicious of written changes in the setting copy or in the galleys that are not in the author's own handwriting, because these could be the work of an editor who was trying surreptitiously to impose his will upon the author. No matter if an editor is on hand to testify that time after time he, sitting next to the author, with both looking at the setting copy or the galleys, wrote in his own hand what the author either dictated or approved, because both agreed that this would make things a great deal easier for the printer. The point is that you are dealing with an editor, and his testimony has to be discounted; the rejection rule is safer than accepting a superior variant and assuming without proof that the author made it. I cannot, of course, offer much testimony about how Faulkner worked with the various editors who were my predecessors, but my own experience casts some doubt on the validity of the handwriting test.

Third, if we are confronted with authorial inconsistencies in compounds (like wood-box, woodbox, wood box) we should count the number of occurrences of each and let the majority prevail, because a majority indicates the author's preference among the possibilities. In the event of a tie, since a run-off is not possible in these cases,

the latest form used in the typescript should govern, since it clearly represents the author's considered mature judgment on how this problem should be handled. Perhaps this is a good way of dealing with this not very important problem, except for what I have already referred to as the available-time factor: you would almost have to make a concordance of the typescript so that you could compute the election returns before sending it to the printer.

My more simplistic way of looking at this problem is that when I confront a typescript, even one of Faulkner's, that has wood-box, woodbox and wood box (this is not, as I recall, an actual situation but an illustrative one), I conclude that the author has no deep conviction about woodbox as a spelling problem, and no preference, so long as the reader gets the sense of a box in which wood is put (the two-word version, of course, might in some contexts be ambiguous). The easiest way of dealing with the problem, of course, would be to ignore it entirely, but I think that this method, tempting though it may be at times, would not be dealing fairly with the author or his readers.

Fourth (related, of course, to the preceding) is the matter of what is called "house styling"--a practice which varies from publisher to publisher and from time to time with the same publisher--and which the textual scholars insist should not be applied to a writer of Faulkner's stature. We can hardly be said to have one such set of rules at Random House, and what we do have varies from book to book and writer to writer; and the writer gets pretty much what he wants. We make dashes and ellipsis points uniform, and the writers we publish don't seem to mind it or to feel inclined to argue about it. I would suppose that they would agree with me that these are merely conventional signals (a speaker is interrupted or he stops talking before he finishes a sentence) just as paragraph indentations, initial capitals and quotation marks are signals that the reader responds to without having to stop and ponder them (Does a five-em dash convey that the sentence interrupted was going to be a long one, and the one-em dash indicate that it was to be only a short sentence?). I can see the possibility of an occasional need for dashes beyond the normal length, but a wholesale use of different-length dashes and ellipsis points would, in my opinion, produce a type-page not only ugly and forbidding, but confusing and amateurish-looking; and I don't think Faulkner wanted that, or cared about the length of dashes. At least, I have never seen any evidence that he did.

It was my great pleasure to be the editor officially in charge of getting his last two novels into book form. I had known him for about ten years and had seen him on many occasions and had been assigned to work on two previous books unofficially (and anonymously). When the typescript of The Mansion came in, I had the offer of help from a Faulkner expert, for which I was grateful, because though I had read The Hamlet and The Town I had not studied them in detail. I wrote to the author suggesting that we set a date for a three-way editorial conference. He reluctantly agreed, in a letter which said: "All I know is two: one to read the mss. and galley, that's you, and tell the other what's wrong, that's me, and see he does it right." These are not the words of a writer who feels that his work is about to be mangled by the publishing process. He did not come to the conference.

Our procedure on both The Mansion and The Reivers was the same: after I had made my marginal notes and queries, the copy editor made hers; then the author and I sat and went over both mine and her queries, page by page. Nothing was done that he did not see and approve. He accepted many suggestions and rejected others, and whatever he rejected was not done; much of what he accepted without murmur could be classified as house-styling and quite a lot had to do with spellings and hyphens and the putting in and taking out of commas. I think he enjoyed these sessions, which were always amicable. (I recall his saying in response to a suggestion that a comma be inserted: "Yes, we can use the one we took out on the last page.") I do not recall (I do not have copies of the typescripts) that there was any discussion of ellipsis points and dash-lengths; either he had taken to making them uniform himself, which I believe was the case, or he made no comment on their being made so.

To use one more quotation from my memorandum:

> The whole rationale of a "house style" (like that of "rules" in Freshman English) is to provide a set of guidelines to follow when confronted with a mass of contradictory usages. In a Faulkner typescript, all editing and printing procedures are made infinitely more difficult by the fact that there were some idiosyncracies he insisted on (presumably, though I'd guess some of them just hardened into custom by default) which require so much concentration on the part of copy-editors, printers and proof-readers just to avoid following their natural impulses that they are likely to overlook other things; whereas others he didn't care about one way or the other. Hence, one set of guidelines competing with another.

I cannot feel that Faulkner's books have suffered by any "house-styling" that was properly done, and it would seem somehow foolish if in preparing new editions we set out on a program of undoing what was properly done in the first place. This is not to say that a lot of what was done improperly should not be corrected--editors' errors as well as printers' errors. The text of The Sound and the Fury is a messy problem not because of house-styling but because someone who worked on the typescript had little knowledge of punctuation and had a personal preference for -our over -or endings and for illiteracies like "for awhile" which did not appear in the typescript--unless the author put them all in the ribbon copy or the galleys (both lost, of course), which seems highly unlikely.

Fifteen years ago I had the same dream Mr. Meriwether refers to in his "Proposal," and it appeared for a while that we could work together to produce "The Ideal Edition: A Definitive Text." We did, through concessions on both sides, get a new edition of As I Lay Dying through the press, and we worked on others, but we both, I suppose, became more uncompromising, and it finally became clear that we were not getting anywhere and were not likely to. Having lost that initial headway, and having more and more other things that I had to attend to, I deferred thinking of a definitive edition and as a stopgap measure did facsimile printings of first editions, and I am told that in the absence of something better, these have been helpful.

Mr. Meriwether's proposal to prepare and publish an "apparatus for definitive texts" could prove useful in making available to a specialized and limited number of readers certain aspects of the publishing history of Faulkner's novels without marring them for people who read them for pleasure and profit of varying kinds and degrees, thus achieving in a way something that might be agreeable to both sides. But already a cloud is overhead that could not have been foreseen even a year ago: some of the Vintage editions that have been facsimiles of first editions may not be able to hold out against the incredible escalation in the costs of paper, printing and binding, and already some are likely to be reset for a more economical printing process in order to hold off a continuing increase in their retail prices. Thus there will inevitably be new errors, and text page and line references in an apparatus will be displaced. All arguments that I have advanced against this procedure will probably not prevail. Perhaps some way of dealing with this problem can be found; an apparatus would not be rendered useless by new settings.

I have wondered for some time whether the publication of the important typescripts in facsimile might be feasible, but so far I have been unable to assess what the possible demand would be--that is, whether it would be great enough to make such a project economically possible. If it could be done, with appended notes about proof changes where known, would it give textual scholars and their students what they need?

Meantime, I think there is too much immoderate rhetoric about the printed texts we have: "corrupt," "sloppy," "badly proofread." (I know of one article of about sixteen pages about one of the novels that lists the printer's errors in the text; but the article itself has a typographical error and thus has a higher percentage of error in relation to its length than the novel itself has, but I'd hesitate to call the article sloppy. It is a difficult problem, no matter how much time you can take, and for some reason it seems to get progressively more difficult.) There are errors in the Faulkner texts, some too obvious to matter, but some that are undetectable without reference to the author's script. I am still hoping to find a way of getting rid of the errors, the real errors, without creating new ones, in a way that is economically possible and generally acceptable.

A SELECTIVE LISTING OF THE WILLIAM FAULKNER COLLECTION AT THE UNITED STATES MILITARY ACADEMY

William A. McIntosh and Walton D. Stallings

Over the past decade the United States Military Academy Library and the Trustees of the William Faulkner West Point Fund have acquired a splendid working collection of the most important single element in a Faulkner collection: the first editions of his books. The volumes comprise the nucleus of the William Faulkner Collection at West Point, which is available to cadets and faculty at the Military Academy and to students and scholars in the academic community at large. For all practical purposes, this collection is complete, and in addition to multiple copies of all primary texts, the Faulkner Room houses a significant number of the English editions and an excellent selection of Faulkner translations. These translations have been selectively purchased and appear in a variety of languages and formats, from inexpensive paperbacks to splendidly illustrated, bound volumes. Together they evince the great appeal of Faulkner abroad. The collection of Faulkner's contributions to periodicals, also shelved in the Faulkner Room, is extensive.

The library is fortunate to hold virtually all Faulkner criticism in English (and a substantial amount in other languages) through 1972. In brief, the library orders each year all Faulkner items listed in the annual *PMLA* bibliography supplement. Additionally, all Faulkner dissertations are acquired from University Microfilms; photocopies of pertinent book excerpts, articles, and foreign-language materials not listed in the *PMLA* bibliography are ordered on a regular basis.[1]

This brief bibliography, then, does not represent the United States Military Academy Library's complete holdings of Faulkner material, but is a descriptive checklist of those primary items of more than casual interest to Faulkner scholars. In compiling this listing we have generally followed the precedent set by Professor Meriwether, and we acknowledge our debt to his meticulous scholarship.[2] We are further indebted to Mr. Linton R. Massey for his bibliography of the Alderman Library's Faulkner Collection.[3]

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[1]For a discussion of the genesis of the Faulkner Room, see Jack L. Capps, "West Point's William Faulkner Room," GaR, 20 (1966), 3-8.

[2]James B. Meriwether, The Literary Career of William Faulkner: A Bibliographical Study (Princeton: Princeton University Press, 1961); also Professor Meriwether's, "William Faulkner: A Checklist," PULC, 18 (1957), 136-158.

[3]Linton R. Massey, "Man Working," 1919-1962, William Faulkner: A Catalogue of the William Faulkner Collections at the University of Virginia (Charlottesville: The University Press of Virginia, 1968).

The Marble Faun. Boston: The Four Seas Company, [1924].

Soldiers' Pay. New York: Boni & Liveright, 1926. First edition, no dust jacket.

Mosquitoes. New York: Boni and Liveright, 1927. First edition, in dust jacket with drawing of mosquitoes.

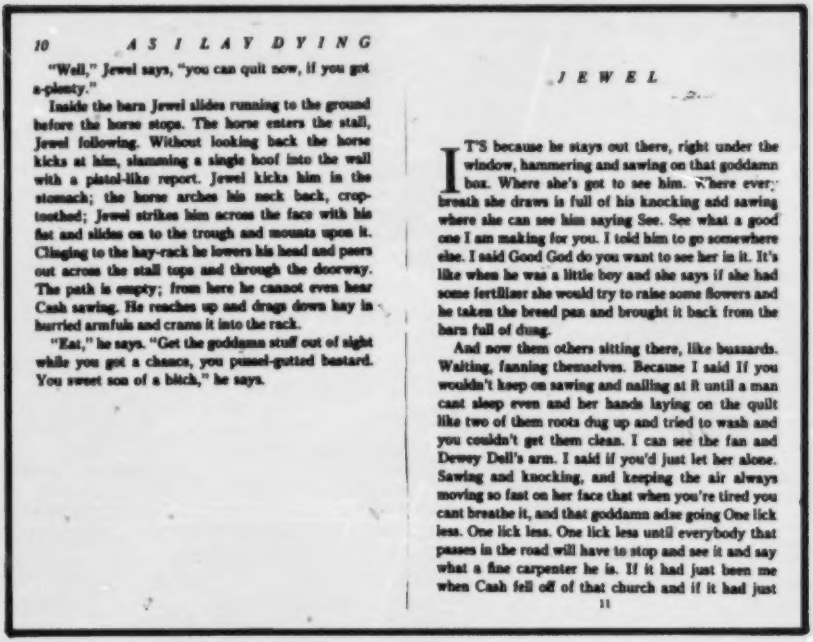
Sartoris. New York: Harcourt, Brace and Company, [1929]. First edition, no dust jacket.

Flags in the Dust. New York: Random House, 1973. Ed. by Douglas Day from the original manuscript and typescript versions which were shortened in 1929 for publication as *Sartoris*.

The Sound and the Fury. New York: Jonathan Cape and Harrison Smith, [1929]. First edition, in dust jacket.

The Sound and the Fury. New York: Modern Library edition [Random House, 1946]. Includes the "Compson Appendix"; also *As I Lay Dying*.

As I Lay Dying. New York: Jonathan Cape: Harrison Smith, [1930]. First state of first edition, in dust jacket.



10 AS I LAY DYING

"Well," Jewel says, "you can quit now, if you got a-plenty."

Inside the barn Jewel slides running to the ground before the horse stops. The horse enters the stall, Jewel following. Without looking back the horse kicks at him, slamming a single hoof into the wall with a pistol-like report. Jewel kicks him in the stomach; the horse arches his neck back, crop-toothed; Jewel strikes him across the face with his fist and slides on to the trough and mounts upon it. Clinging to the hay-rack he lowers his head and peers out across the stall tops and through the doorway. The path is empty; from here he cannot even hear Cash sawing. He reaches up and drags down hay in hurried armfuls and crams it into the rack.

"Eat," he says. "Get the goddamn stuff out of sight while you got a chance, you pussel-gutted bastard. You sweet son of a bitch," he says.

JEWEL

IT'S because he stays out there, right under the window, hammering and sawing on that goddamn box. Where she's got to see him. Where ever breath she draws is full of his knocking and sawing where she can see him saying See. See what a good one I am making for you. I told him to go somewhere else. I said Good God do you want to see her in it. It's like when he was a little boy and she says if she had some fertilizer she would try to raise some flowers and he taken the bread pan and brought it back from the barn full of dung.

And now them others sitting there, like buzzards. Waiting, fanning themselves. Because I said If you wouldn't keep on sawing and nailing at it until a man cant sleep even and her hands laying on the quilt like two of them roots dug up and tried to wash and you couldn't get them clean. I can see the fan and Dewey Dell's arm. I said if you'd just let her alone. Sawing and knocking, and keeping the air always moving so fast on her face that when you're tired you cant breathe it, and that goddamn adze going One lick less. One lick less. One lick less until everybody that passes in the road will have to stop and see it and say what a fine carpenter he is. If it had just been me when Cash fell off of that church and if it had just

11

Pages 10 and 11 of *As I Lay Dying*, first state of first edition. Note the misaligned initial "I" on page 11.

Sanctuary.. New York: Jonathan Cape & Harrison Smith, [1931]. First edition, no dust jacket.

These 13. New York: Jonathan Cape & Harrison Smith, [1931]. First trade issue, in dust jacket.

These 13. Limited, signed issue. No. 158 of 299 copies; partially uncut.

Idyll in the Desert. New York: Random House, 1931. No. 209 of 400 copies, signed by the author.

"MISS ZILPHIA GANT"
is published for the first time in an edition of 300 copies for distribution to the members of
THE BOOK CLUB OF TEXAS

It has been designed and printed by J. M. COLVILLE & SON, *at Dallas, Texas*

THIS COPY IS NO. 268

Miss Zilphia Gant. [Dallas:] The Book Club of Texas, 1932. Preface by Henry [Nash] Smith. No. 268 of 300 copies.

Light in August. [New York:] Harrison Smith & Robert Haas, [1932]. First edition, in chipped dust jacket.

A Green Bough. New York: Harrison Smith and Robert Haas, 1933. First trade issue, no dust jacket.

A Green Bough. Limited, signed issue. No. 126 of 360 copies.

Doctor Martino and Other Stories. New York: Harrison Smith and Robert Haas, 1934. First trade issue, in chipped dust jacket.

Pylon. New York: Harrison Smith and Robert Haas, Inc., 1935. First trade issue, no dust jacket.

Absalom, Absalom! New York: Random House, 1936. First trade issue, in dust jacket. With folding map of Yoknapatawapha County.

The Unvanquished. New York: Random House, [1938]. First trade issue, in dust jacket.

The Unvanquished. Limited, signed issue. No. 31 of 250 copies.

The Wild Palms. New York: Random House, [1939]. First trade issue, in dust jacket.

The Hamlet. New York: Random House, 1940. First trade issue, no dust jacket.

Go Down, Moses and Other Stories. New York: Random House, [1942]. Late variant state of the binding, first trade issue, in blue cloth, with top edges unstained; no dust jacket.

Go Down, Moses. New York: Random House, [1942]. Third printing of the second-state text. On Faulkner's instructions the phrase "and Other Stories" was dropped from the second-state titles. In black cloth, with top edges unstained; no dust jacket.

Intruder in the Dust. New York: Random House, [1948]. First edition, in chipped dust jacket.

Knight's Gambit. New York: Random House, [1949]. First edition, in dust jacket glued to insides of front and back covers.

Collected Stories of William Faulkner. New York: Random House, [1950]. First edition, in dust jacket; Book-of-the-Month Club issue of the first printing.

Notes on a Horsethief. Greenville, Miss.: The Levee Press, 1950 [1951]. No. 790 of an out-of-sequence edition of 975 copies.

This is an early version of the episode comprising pp. 151-189 of *A Fable.*

Requiem for a Nun. New York: Random House, [1951]. First trade issue, no dust jacket.

Requiem for a Nun. Limited, signed issue. No. 171 of 750 copies.

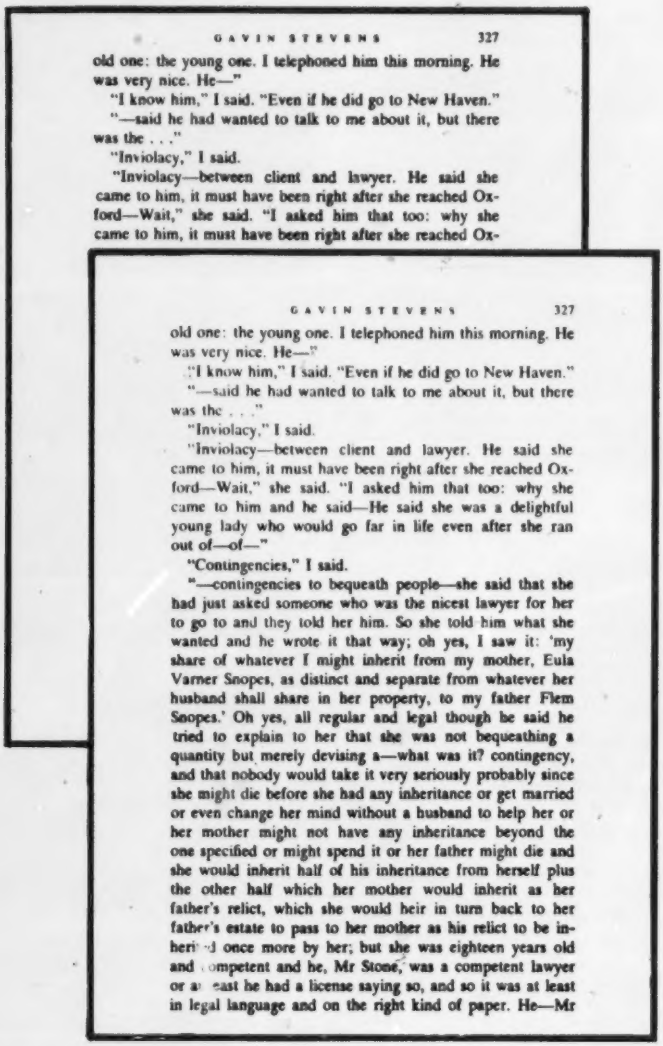
A Fable. [New York:] Random House, [1954]. First trade issue, in dust jacket.

A Fable. Limited, signed issue. No. 142 of 1,000 copies.

Big Woods. New York: Random House, [1955]. First edition, in dust jacket.

The Town. New York: Random House, [1957]. First trade issue, no dust jacket. Printer's error on p. 327: repeated line.

The Town. Limited, signed issue. No. 176 of 450 copies.



GAVIN STEVENS 327

old one: the young one. I telephoned him this morning. He was very nice. He—"

"I know him," I said. "Even if he did go to New Haven."

"—said he had wanted to talk to me about it, but there was the . . ."

"Inviolacy," I said.

"Inviolacy—between client and lawyer. He said she came to him, it must have been right after she reached Oxford—Wait," she said. "I asked him that too: why she came to him, it must have been right after she reached Ox-

GAVIN STEVENS 327

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"Inviolacy—between client and lawyer. He said she came to him, it must have been right after she reached Oxford—Wait," she said. "I asked him that too: why she came to him and he said—He said she was a delightful young lady who would go far in life even after she ran out of—of—"

"Contingencies," I said.

"—contingencies to bequeath people—she said that she had just asked someone who was the nicest lawyer for her to go to and they told her him. So she told him what she wanted and he wrote it that way; oh yes, I saw it: 'my share of whatever I might inherit from my mother, Eula Varner Snopes, as distinct and separate from whatever her husband shall share in her property, to my father Flem Snopes.' Oh yes, all regular and legal though he said he tried to explain to her that she was not bequeathing a quantity but merely devising a—what was it? contingency, and that nobody would take it very seriously probably since she might die before she had any inheritance or get married or even change her mind without a husband to help her or her mother might not have any inheritance beyond the one specified or might spend it or her father might die and she would inherit half of his inheritance from herself plus the other half which her mother would inherit as her father's relict, which she would heir in turn back to her father's estate to pass to her mother as his relict to be inherited once more by her; but she was eighteen years old and competent and he, Mr Stone, was a competent lawyer or at least he had a license saying so, and so it was at least in legal language and on the right kind of paper. He—Mr

Upper Left: Page 327 of *The Town* first state with line 8 repeated as line 10.
Lower Right: Page 327 of *The Town*, corrected editions.

The Mansion. New York: Random House, 1959. First trade issue, in dust jacket.

The Mansion. Limited, signed issue. No. 175 of 500 copies.

The Reivers: A Reminiscence. New York: Random House, 1962. First trade issue, in dust jacket. 2 copies. Copy 1 inscribed by the author thus: *For Colonel Alspach / William Faulkner / West Point / 20 April 1962.*

Snopes: [A Trilogy]. New York: Random House, [1957-1964]. Contains *The Hamlet*, 3d ed., 1st printing, 1964; *The Town*, 4th printing, 1957; and *The Mansion*, 3d printing, 1959.

The Wishing Tree. New York: Random House, 1964. Illustrated by Don Bolognese. Limited edition, bound in green cloth; dust jacket; boxed. 2 copies: no. 195 and no. 196 of 500 copies.

ANTHOLOGIES

Salmagundi. Milwaukee: The Casanova Press, 1932. No. 408 of an edition of 525 copies. Boxed.

This collection reprints three essays and five poems by Faulkner from *The New Republic* and *The Double Dealer*, and is introduced by Paul Romaine.

Mirrors of Chartres Street by William Faulkner. Introduction by William Van O'Connor. [Minneapolis: Faulkner Studies, 1953.] No. 376 of an edition of 1,000 copies, in dust jacket.

Poor-text reprint of eleven of Faulkner's 1925 sketches from the New Orleans *Times-Picayune*.

Jealousy and Episode. [Minneapolis: Faulkner Studies, 1955.] No. 12 of 500 copies.

Two short stories previously published in the New Orleans *Times-Picayune*: *Faulkner Studies*, III; and the Tokyo *New Orleans Sketches*.

New Orleans Sketches. New Brunswick, N.J.: Rutgers University Press, 1958. Introduced by Carvel Collins. No dust jacket.

Early Prose and Poetry. Boston: Little, Brown, [1962]. Compiled and introduced by Carvel Collins.

PAMPHLETS

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Between mid-March and mid-April of 1951 this pamphlet went through three impressions. 5,150 copies were printed.

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CZECHOSLOVAKIA

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L'intrus. Trans. R.-N. Raimbault. Paris: Gallimard, 1952. 301 pp.

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Moustiques. Trans. Pierre Desgroupes. Paris: Editions de Minuit, 1948. 388 pp. With an Introduction by Raymond Queneau. Paperbound.

Les larrons. Trans. M.-E. Coindreau and R. Girard. Paris: Gallimard, 1964. 294 pp. Paperbound, with a preface by R. Girard.

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HUNGARY

A Medve. Trans. Viktor János. Budapest: Europa Könyvkiadó, 1959. 201 pp. With a genealogy of the McCaslin family, p. [203]. Paperbound.

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LOCATIONS OF FAULKNER CONCORDANCE VOLUMES

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Austin, Texas 78712

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